

THE
MUSICAL WORLD,

A WEEKLY RECORD OF
Musical Science, Literature, and Intelligence:

To know the cause why music was ordained,
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

JULY 28, 1837.

No. LXXII.—VOL. VI.

PRICE 3d.

AUGUST. FERDINAND HASER'S ORATORIO, "THE TRIUMPH OF THE FAITHFUL."

By H. J. GAUNTLETT.

GENIUS looks around its horizon with a single eye, and trusts to those sources of power which lie hidden in the best feelings of mankind. Although touched by "that last infirmity of noble minds," an earnest longing after fame, it is often so absorbed in emotions of beauty and grandeur, the fond dreams of an ideal existence, separate, tranquil, and serene,—that "like a sleeping child, too blest to wake," it floats down the stream of life without manifesting other tokens of remembrance than those of its own surpassing purity and loveliness. Ordinary minds, sheltering themselves under the authority of Shakspeare, that "if a man do not erect in this age his own tomb ere he dies, he shall live no longer in monument, than the bell rings or the widow weeps," toil energetically for a notoriety of which the only certainty attending it is the brevity of its tenure. Genius, on the other hand, pursues its work in secret, which when completed ("monumentum ære perennius") is perchance wilfully and obstinately thrust into obscurity, although probably not without a latent consciousness on the part of the (herein evil) doer, that the day and hour of its revelation must sooner or later occur. This happy self-esteem is the solace if not the source of genius; and he, whose communicated thoughts shall raise up a spell, at which unknown ages shall tremble with delight and wonderment, may regard without emotion the skin-deep adulation of the day; and smile with a feeling of melancholy scorn at the hero of the saloon—the unclipped, the one-admired, the all-beloved, and becircled, who suffers under the oppression of ceremonies as evanescent as they are meaningless.

These thoughts have suggested themselves after hearing and perusing the oratorio of Häser, entitled "Die Krafte des Glaubens,"—a work of singular beauty, as perfect in execution as conception; and although committed to the public many years since, has hitherto remained, at least in this country, in most undeserved obscurity.

Our readers are already aware that Häser takes his station with Bach and Mendelssohn, at the ensuing Birmingham Festival; and without

bowing the knee to either ignorance or impudence. Who, and what he is, and why he should stand in juxta-position with such revered names, are interrogatories we will endeavour to answer, without flattery, which, when "an honest man can't live by it," he should at all times most religiously eschew. Hummel, Häser, and Spohr, a noble triumvirate, were born within two years of each other, and in the order in which their names appear. Beethoven* and Paer came not long before them; whilst Ries, Weber, Fesca, and Marschner, are somewhat their juniors. Since the deaths of Haydn, Mozart, and Beethoven, the German muse seems to have travelled from the south to the north; and in Weimar and Cassel, may be said to reside the greatest living musicians of Germany.

Weimar, the residence of Hummel and Häser, is a place in which "to commune with one's own heart and be still." Here is a court, with its head, "the old fantastical duke of dark corners"—a maestro di capella, allowed just enough to keep his heart "on the windy side of care"—a high church, and its music director, surrounded with all the appurtenances of nature and antiquity to assist in soothing the senses or exciting the imagination: and here Häser—the vocal writer of Germany—son of the Leipsic cantor, has passed the greater portion of his prolonged and honourable existence, during which he has presented his country with many beautiful compositions, amongst which the oratorio in question is not the least remarkable. In the construction and development of his movements, Häser displays many of the blemishes which are found in the writings of Spohr: there is, however, so much beauty, that "the offence pardons itself,"—and from authority we learn, that the "best men are moulded out of faults, and for the most part become much more the better for being a little bad." Häser also has much in common with Weber and Marschner; and being the older and more matured musician, it may be doubtful to whom belongs the merit of originality: possibly these writers may have modelled their thoughts and expressions on forms which we have yet to trace out; presuming, however, that they are original, some one of the three must have fallen into "the flat transgression of the schoolboy, who, being overjoyed with finding a bird's nest, shews it to his companion, and he steals it."

The action of the drama, and its characters, are taken from the *Jerusalem Delivered* of Tasso. The copy before us is an English translation by Mr. Ball, edited by Mr. Kearns, and published by Mr. Hedgley. We could have wished the same care and talent had been bestowed on the poetry as has evidently been on the music. From what is intelligible and connected, it would seem that the Oratorio opens with the scene described at the close of the seventh book of Tasso's poem. The Christians, in a fine corale, entreat the Lord to "avert the storm impending." Two arias, given to Peter and Godfrey, follow, leading to a second corale. Here the poet changes the scene to the 13th book, at the period where the Christian army is afflicted and reduced to the utmost extremity by a terrible drought. The prayer, the thunder storm, the descending rains, and hymn of gratitude, seve-

* Cherubini was Beethoven's senior by 10 years, whilst Weber was more than 20 years his junior. It has been too much the fashion to ascribe to Beethoven and Weber inventions and peculiarities, which originated with this *father* of the latest school of modern instrumental composition.

rally succeed, and are imaginatively portrayed. The scene now changes to the encampment of the Saracens, within the walls of Jerusalem. A very spirited chorus, "Allah, Allah, hast thou forsaken us," is written with great spirit, and its arabesque style finely contrasts with the choral fugue which precedes it. The author of the libretto returns to the second book of the *Jerusalem Delivered*, and interweaves, although without reason or apparent connexion, the beautiful episode of Sophronia and Olindo. From a recitative and aria by Argantes and Solyman, followed by some charming concerted music, we learn that the spell raised by Ismeno the necromancer, by means of the stolen image of the Virgin, has been broken, some person having secretly removed the image from the mosque. Aladine (or, as it is in the drama, Solyman) unable to discover the author of the deed, issues his commands for a general massacre of the Christians. Sophronia, to save this outpouring of human blood, accuses herself of the deed: Olindo her lover takes the blame also upon himself: both are condemned to die at the stake; but in consequence of the warnings and threatenings of the lady, Solyman grants them a release.

The scene returns to the besiegers. Two corales, a march, aria by Godfrey, and triumphal chorus, conclude the oratorio, from which we learn the paynim has been vanquished; the Christians have gained possession of the city; Godfrey pays his devotions at the Holy Sepulchre, and afterwards enters the temple with his brethren in arms victorious. That portion of the drama most interesting, is the episode of Olindo and Sophronia, and here the composer has done full justice to the beautiful description of the Italian poet.* The appeal to Allah, the rage of the

* We quote the poet's description of the maide, of Olindo and his love for her, together with the happy issue of their high-minded and generous contention, from the translation by Fairfax, which for truth and beauty of expression in every way surpasses the exertions of either Brooke, Hooke, Layng, Hoole, or Whiffen.

" Among them dwelt (her parent's joy and pleasure)
A maide, whose fruit was ripe, not over-yeared,
Her beautie was her not-esteemed treasure,
The field of love with plow of vertue eared,
Her labour goodnes, godlinesse her leasure,
Her house the heav'n by this full moone aye cleared,
For there from lover's eies withdrawne, alone
With virgin beames this spotless Cinthia shone.

But what availed her resolution chaste
Whose sobrest lookes were whetstones to desire?
Nor love consents that beautie's field lie waste,
Her visage set Olindoe's hart on fire.
O subtile love, a thousand wiles thou hast—
By humble suit, by service, or by hire
To win a maiden's hold, a thing soone donne,
For nature framed all women to be wonne.

Sophronia she, Olindo hight the youth,
Both of one towne, both in one faith were taught;
She faire, he full of bashfulness and truth,
Lov'd much, hop'd little, and desired nought.
He durst not speake by suit to purchase ruth,
She saw not, markt not, wist not, what he sought;
'Thus lov'd, thus serv'd he long, but not regarded,
Vnscene, vnmarkt, vnpietied, vnrewarded.

This spotlesse lambe thus offred up her blood
To save the rest of Christ's selected fold;
O noble lie! was ever truth so good?
Blest be the lips that such a leasing told!

Saracen chief, the calm and elevated resignation of the maiden in the hour of danger, the exclamations of the infuriate soldiery, the hesitation of Solyman, and his perplexity when he finds a new candidate for the honour of martyrdom in Olindo, are situations from beginning to end both clearly conceived and brilliantly executed. Much of this part of the oratorio calls up recollections of Marschner and Weber; the other portions are more in the style of Romberg and Spohr, the latter Häser closely resembles in the mechanism of the movements, and the disposition of the parts. The school of Spohr is now so well-known in England, that probably Häser's oratorio will not fail to afford opportunities for the memory, and perchance some may apply to the new candidate the quotation,

" Bull Jove, Sir, had an amiable low,
And you have just his bleat."

There is nevertheless a marked difference between these composers. Häser is a more vocal writer than Spohr; the same brilliant harmonic combinations are common to both, but with Häser all is broad, rough, and unfinished. His experience with a large band of coralists has led him to stop at the right place; he takes the open, brilliant, and colossal orchestral points, which can be readily adapted to vocal effects, but avoids that close and minute detail which in Spohr proves not only ineffective, but too frequently tedious and nauseating. Thus his choruses, although the fugues are often "nupt in the bud," are easy, intelligible, and we doubt not will prove exceedingly attractive. They appear to be precisely the right sort of compositions to bring forward at a large festival; there is nothing to create uncertainty, nothing to annoy, nothing from which to raise up difficulties; but the natural dependency of one part on the others, and the clear and unembarrassed swing of the whole, tells at once that the work is the result of profound experience in modern choral effects.

The solos are elegant, particularly the first and last, which are for a bass voice; that assigned to Solyman in D major, is quite in the style of Mozart.

It now remains that we should say something of Mr. Kearns. Häser as an instrumental score writer is greatly inferior to Spohr; and in order that this excellent composition might not suffer in this respect, Mr. Kearns has rewritten the whole of the orchestral parts; and as this gentleman is more profoundly skilled in this branch of the art, than

* * * * *

Sophrania raised her modest lookes from ground,
And on her lover bent her eyesight milde,
Tell me what furie? what conceit unsound
Presenteth here to death so sweet a childe?
Is not in me sufficient courage found
To beare the anger of this tyrant wilde?
Or hath fond love thy hart so overgone,
Wouldst thou not live nor let me die alone?

* * * * *

Thus were they loos'd, happiest of human kinde;
Olindo, blessed be this act of thine,
True witnes of thy great and heav'nly minde,
Where sunne, moone, stars, of love, faith, vertue, shine:
So forth they went, and left pale death behinde,
To ioy the blisse of marriage rites diuine,
With her he would have dide, with him content
Was she to liue that would with her have brent.

most of his contemporaries, we scarcely need observe that he has acquitted his task with exquisite tact and judgment. The same observations apply also to the piano-forte arrangement. We trust the performance of this oratorio may lead to the introduction of the other excellent works of Häser in this country. Few modern vocal writers have greater claims on the patronage of the amateurs, and his high merits have only to be known to be appreciated.

MUSIC AT CHURCH.

"Should it even be true, as some demurrers have affected to fear, that if the singing were of a high order, individuals would be attracted to church merely by the music, yet surely, supposing this to be the case, such persons are better in God's house, contributing their aid to His worship, even though with untouched hearts, than occupied in the Devil's service, 'working iniquity with greediness.' Besides, I do contend it is more than probable that persons who came regularly to the sanctuary to sing, would end by remaining to pray. Only induce people to attend their church habitually, and you will soon render them righteous, whatever might have been the motives which first invited their attendance. Let the services of God's house be performed in every particular 'with decency, and in order,' and you will do more in winning 'the hearts of the disobedient to the wisdom of the just, and from the ways of Satan unto God,' than by all those various methods, the fruits of a mistaken zeal, which have been of late years so much employed, and with a profit almost in an inverse ratio to the efforts made.....

"Ere the light of science had dawned upon the primitive races, the birds, those artless warblers of the woods and fields, probably suggested nature as at once the most exquisite and transporting prototype of art, and man was thus led to imitate what Divine Wisdom had pronounced to be very good. The Deity has stamped every thing with the signet of consummate harmony. The very roar of the tiger becomes the solemn stillness of the pathless jungle, as much as the plaintive notes of the nightingale the silence of the glen, or those of the thrush and blackbird that of the secluded copse. Music then ought, since it is, as it were, the universal ordinance of heaven, to constitute part of our serious service, and not be permitted to dwindle into a mere empty form."—*From Sermons by the Rev. John Hobart Caunter, B.D. "On Congregational Singing."*

STATE OF MUSIC IN THE NORTH OF GERMANY.

By L. RELLSTAB.

From the *Revue et Gazette Musicale*. Berlin, 1st July, 1837.

THE North of Germany may, as regards music and musical instruction, fairly compete with every other compartment of our country. The state of music there, however, is of an unbridled and republican character, in which the isolated strength and resources develop themselves according to their several tendencies and inclinations, rather than in centralization, or federal union tending to one main object. In this respect, the great cities within this circle, such as Berlin, Hamburgh, Königsburgh, Breslau, if I incline to extend my cognizance so far, each presents a distinct and complete individuality. In the midst of these cities, Berlin alone is so populous, so rich in resources, (and the circum-

stance of her being a capital, and that a monarch, by the means of his treasures can exercise a quickening influence upon art, so as to give it an ascendancy); Berlin alone, I say, occupies a position in which the art may in every direction be cultivated, and establish in itself a central point for talents of the first order. Nevertheless, the due proportion considered, music is perhaps much better cultivated in the majority of the other cities named above, than in this; for the glitter which a court reflects upon the world of art, not unfrequently induces its declension; while a disregard of its means through these accessories and things of circumstance, will as frequently direct their force to a more pure and noble result.

In the circle that I have just pointed out, the cities of minor importance are, as elsewhere, rarely, and only by chance, in a situation to produce anything which can compare with the efforts of the more populous districts. And yet the activity of one single skilful man is frequently sufficient to raise about him a little world full of life and light; and which will leave far behind more important, but neglected localities. These small towns carry even more weight out of their own sphere, in the general meetings, as may be observed in the great musical festivals which are organized almost all over Germany. These meetings, like those which exist in the cities of Hamburgh, Rostock, Weimar, &c. and lastly the music-meeting of the Elbe, and that of the district of Brandeburgh, are mainly directed in keeping up their scattered forces, which they assemble for a few days in every year (commonly about Easter) for the performance of great works; wherein they greatly surpass what could ordinarily be achieved alone, even by a great capital like Berlin. Thus, two years ago, might have been seen assembled at the Brandeburgh meeting, in the small city of Potsdam, more than 400 male singers, all school-masters (teachers), organists and *cantors*, from the little towns and villages twelve leagues round.* They executed, almost always without accompaniment, religious compositions, such as corales, psalms, motetts, &c. written for male voices only. What town of greater consequence could boast of uniting in one choir the same mass of powerful male voices? Such exertions deserve esteem, even respect, when we know at what price and sacrifice, what labour, and with what zeal, the different members of the association accomplish this result. There are among them poor teachers who are compelled to lay by for the whole of the previous part of the year, that they may defray the expenses of their journey and living seven or eight leagues from home. And yet, away they go joyfully and full of ardour, and feel their obscure and monotonous existence brightened up and exalted for a long while afterwards by that luminous point, in the event of which they all assisted. To such as these may we above all apply the words of Schiller: "Man dilates with the amplitude and elevation of his object." So the action of these musical festivals sinks deeply into the more intimate sentiments of the people. Not only do they greatly contribute to extend good musical study, but they bring even the lowest classes in contact

* Our readers may recollect the very interesting account given by Mr. Klingemann, in No. 14, of "The Musical World," of the going up of these tribes of chorallists to the Dusseldorf Festival, to assist in the first performance of the "St. PAUL."

with the elements of a more noble cultivation. Even this same choral association at Brandeburgh displayed this influence by a remarkable example. In 1836 the place chosen for meeting, was the small town of Rathenow, which was not even connected with any one of the royal roads. This circumstance roused, like some important popular festival, all the towns-people for many leagues round. Sympathy went to the extent, that the peasants organized—and gratuitously—teams of horses, both to convey the singers who arrived from far and near to the festival, and to bring together the materials requisite for constructing a provisional orchestra. On the first day of performance, when was performed in the church "The last judgment," by Frederic Schneider, (for the ladies offered their services upon this occasion) it was observable that a very large number of the auditors were simple peasants, who had come their ten or twelve miles to the festival, and who were not withheld from paying their *thaler* (about 3s.) for the two days' performance. When music thus forms part and parcel of the existence of the lower classes, it is barely impossible that a decided talent should germinate without developing itself. And who knows but the genius of some new Mozart may not have been kindled at one of the sparks that were scattered among some hundreds of poor peasants at this grand musical solemnization.

I have cited but two examples to prove that the action of these associations tends to important results. Their concerts are as great and even greater (with some rare exceptions) than those which we hear in the principal cities; and among the exceptions are doubtless to be included the grand oratorios that are performed in England. But it is above all upon the general state of music that the reaction of these associations is felt. To make this clear, I must glance over the various labours in a festival of the above description. The performance commonly lasts three days. On the first day they perform a grand symphony and an oratorio, almost always in the most spacious church in the place. On the second day they are accustomed to hear, either in the church or some other large building, pieces of a certain extent in vocal and instrumental music; such as overtures, symphonies, psalms, &c. The third day is dedicated to concert-music properly so called; to quartetts, quintetts, and pieces for one or more voices, taken from operas; and lastly, to solos by celebrated instrumentalists. In this short space of time they run through as many pieces as the largest city could with difficulty present us in a month; and we even hear works which cannot be got up without gigantic means; and, indeed, so far as the district is concerned, would remain as though they had never been, if not revived in this style. But in order to arrive at these performances, the respective societies in the several towns engaged in the festival, are obliged for weeks and months separately to study these grand works; and that would not be practicable if there were instituted in each town a choral society under the direction of a professor. When the singers are thus coalesced, they are constantly exercising their powers, and there results from it so immense an advantage, that there is scarcely a town with five or six thousand inhabitants which does not possess an excellent society of singers, consisting of twenty, thirty, and fifty members, most frequently directed by the organist of the place. And this man, who

strenuously passes all his days in the midst of the most lofty religious productions of the ancient and modern masters, such as Sebastian Bach, Handel, Mozart, Naumann, Haydn, Hasse, Palestrina, Lotti, Leo, Fasch, Bernard Klein, Fesca, Spohr, and others, is thoroughly acquainted with all the best that the art has produced. As to the question whether these societies have given birth to the great festivals, or the great festivals originated the societies, we should but fall into the scholastic dispute of the preexistence of the oak and the acorn. It is sufficient that they react incessantly one upon the other; so that a grand festival never occurs that it does not give the idea of establishing a choral society where none had previously existed, as the birth of each new association assists to extend the great musical festivals themselves.

The Choral societies being thus formed almost entirely by the combination of amateurs, the instrumentalists on their part will not be in the rear. There is scarcely a village in which may not be found two tolerable violinists; and the *cantor* or organist, who is ordinarily more in want of money than time, cheerfully devotes himself to the practice of the violoncello when there are no performers on that instrument among them, in order that at the least they may get up a trio. Such however is the diffusion of musical knowledge through all the towns, that a tolerable quartett or quintett may always be obtained, and even a good amateur flutist. The regiments in the garrison towns, more especially when these are Prussians, often raise, independently of excellent military music, a very good orchestra, in which not only the wind but the stringed instruments are admirably played: for all the military musicians are professors; and besides their own instrument; which they frequently play with the skill of concerto players, have attained a proficiency upon one or two others, above all upon the violin or the bass, because these are usually employed in the ball music of a garrison town. With such a heart for a good orchestra, the desire to obtain a better is increased to such a pitch, that the necessary complement is soon found among the inhabitants of the town. To arrive at the accomplishment of great things, we have only to stimulate the zeal, and emulation will raise new aspirants, that often produce incredible results. I have known small towns, six or eight leagues from Berlin, where ten or twelve years ago not a note of music was heard, and which now have their society of thirty or forty singers; and, with the accession of a few auxiliary strangers, their orchestra is a very tolerable one. And these fellows puff and scrape away famously all the year round; even through the winter, when at the amateur concerts they will venture to go through the whole of some fashionable opera.

It is only by a similar union of the strength of a crowd of small localities, that it has been possible to accomplish the great things which we witness every year. In this report should chiefly be noticed the towns round Mecklenburgh, where has long existed an extraordinary rage for music. The musical societies of Rostock, Weimar, Stralsund, and other places, are the most ancient in all Germany.

These associations, emanating from the opulent and instructed classes, must not be confounded with two others, which are the "Sacred vocal societies," and the Liedertafel [Query, Table-songs, or Glee]. The former are principally the work of the government, which has to the

utmost extent fostered the seminaries destined for the formation of organists, *Cantors*, and schoolmasters; and above all it has directed its attention to the study of singing. The young persons who devote themselves to these professions, receive in many towns an appropriate education, and are exercised in choral music.* Bernhard Klein, an eminent composer, educated too late to the art, laboured for these societies with extraordinary assiduity. He wrote a great number of religious works of moderate length for male voices, with an organ accompaniment, which served to practise the students in part singing. These created a lively interest, as well for the choral practice, as for the class of composition. It also occasioned, that when afterwards the young men were dispersed among the towns and villages, where in their turn they had schools to superintend, they agreed to meet on an appointed day in a convenient place, where they brought their more advanced pupils to exercise them in performing the great sacred compositions. This gave rise to a crowd of minor singing societies, who assembled every year in one of the larger towns, where, in the principal church, or in the open air, religious pieces were performed by three or four hundred voices. These associations, to distinguish themselves from the others, who had assumed the title of Musical Associations, (*Musikvereine*), called themselves "Singing Societies," or, "Societies of Schoolmasters," or "Sacred Choral Societies." I ought here to observe, that the Brandeburgh Choral Association above-mentioned, belongs originally to this class, but at the already-named singing festivals of Potsdam and Ratzenow, they were reinforced by females and an orchestra, in order to increase the interest with the public, because heretofore the expenses had not been covered. Finally, this Society only returned at intervals to its first state of independence, in order to ascertain its own strength and degree of progress.

[To be concluded.]

CONCERTS.

MADRIGAL SOCIETY.—The members of this ancient association held their last meeting for the season at the Freemason's Tavern, on Thursday the 20th instant. On this occasion the Epicurean portion of the entertainment, which is always good, was rendered unusually sumptuous by the introduction of turtle and iced punch. Sir John Rogers presided, supported by Lord Saltoun, Sir A. Barnard, Colonel Hornby, Mr. Grenfell, Mr. Fitzherbert, Mr. G. Bernard, Mr. T. Oliphant, and a strong muster of enrolled madrigalists. In respectful and mournful commemoration of the death of our late lamented sovereign, the performance opened with the solemn dirge in six parts: 'Audivi vocem de cælo,' *Lupi*; which was followed by the subjoined beautiful compositions:—*Stay, Corydon*, 6 voices; *Wilbye*.—*O sleep fond fancy*, 4 voices; *Bennet*.—*Kyrie eleison*, 5 voices; *Clari*.—*Love took his bow*, 5 voices; *Morley*.—*When Thoralis*, 6 voices; *Weelkes*.—*Who prostrate lie*, 5 voices; *Bateson*.—*Sing shepherds*, 5 voices; *Weelkes*.—*All creatures now*, 5 voices; *Bennet*.—*Flora gave me fairest flowers*; *Wilbye*.—*Fa-la-la*, 4 voices; *Saville*. In the

* This was the plan of the late excellent Choron, principal of the Sacred Singing School in Paris; and hence the sound and practical pupils he turned out. In our Academy, choral practice is discountenanced as being detrimental to the person preparing for a solo singer. Clara Novello was one of Choron's pupils, and for more than two years was kept at *Plestrina* and Handel's choruses,—frequently without the support even of the pianoforte.

course of the evening a new piece for 8 voices was presented, the author's name being concealed, according to the rules, until the trial had been complete and satisfactory. It proved to be the production of Mr. Miles, a member of the musical profession, and was admitted to possess great merit as a composition. But, the unfortunate moment of its introduction having brought its performance in juxtaposition with two of our oldest and most highly esteemed specimens of madrigalian elegance and simplicity, an unfavourable comparison was involuntarily elicited, such as, we fear, would be the resulting contrast between modern and ancient painting, sculpture, or architecture, similarly tested. In addition to the members of the society, a very efficient phalanx of amateurs and professors, who were present by invitation, gave a degree of zest to the proceedings of the evening, which cultivated science and refined taste alone could impart. Among them were Mr. T. Welsh, (the winner of a gold cup, given by the Honourable George O'Callaghan, for his celebrated glee: 'Hark! 'tis the whistling wind,') and Mr. Wylde, gentlemen of Her Majesty's Chapels Royal; Mr. Hart, and Mr. C. Lucas (successively recipients of the Gresham prize medal, the former for a 'Jubilate,' the latter for a 'Magnificat'); Mr. Kellow J. Pye (the successful candidate for a Gresham prize, for his anthem: 'Turn thee unto me'); Mr. Lodge (the victorious competitor for the Catch Club prize of this year); and together with the talented instrumentalists and composers, Messrs. Cipriani Potter, Dorrell, Brownsmith, Haycroft, and T. Sterndale Bennett. Mr. Hawes, the musical director of the club, officiated as conductor, and ably sustained his reputation as a musician well versed in this branch of the art. We could wish, however, that the sound of the beat were subdued so as to be heard only when absolutely necessary.

In the foregoing enumeration, we have the great pleasure to recognize eminent veterans, united with the most promising germs of the musical profession, contributing their vocal and cordial energies to the encouragement of this venerable institution—a tribute of homage to which it is justly entitled. The Madrigal Society, in preserving from obscurity the beauties of the *old* Italian and the *old* English school, has for nearly a century bestowed its fostering care upon the root of that classical tree from which all good and intellectual music springs and becomes diffused in its varied ramifications. It therefore richly deserves, and we most readily offer the grateful acknowledgments and best wishes of the "Musical World."

MME. SAN FELICE AND SIG. MORANDI'S CONCERT.—The performance of these artists and their assistants, was announced to commence at one o'clock. After waiting with the patience of an oyster for nearly an hour and a half, without even the arrival of a piano forte, to arrest our oozing virtue, we were tardily reminded that even oysters might be too exemplary: so away we came. There was not even a person to take our tickets. On the Tuesday we discovered, to our shame and confusion, that our pet virtue of patience had been exceeded by the *Morning Post*, (henceforth be a Post our cynosure) who reported that the concert did take place; that "the selection was of a high class, and the parts excellently sustained by Pasta, Schroeder Devrient, Curioni, De Begnis and Giubilei, &c. H. C. Litolf performed a fantasia on the piano, and Sig. Morandi two upon the harp."

PROVINCIAL CONCERTS AND LECTURES.

We perceive by the *Inverness Courier* that Mr. Distin, with his wife, four sons, and infant daughter, have been making a very successful professional tour through Aberdeen, Banff, Elgin, Forbes, and Inverness. Although remarkably clever performers on the horn and trumpet, when we heard them (we allude to the little boys) they must have attained to a rare proficiency,

when we find it stated in the above paper: "we may repeat what certainly the first musician in the North remarked upon the occasion—'taking into consideration the sort of instruments here used, this performance is certainly the greatest musical treat I ever witnessed, though I have been present at all kinds of concerts.'" This is doubtless much to say.

LECTURES ON VOCAL MUSIC.—On Monday evening in last week, at the Mechanics' Institution, Manchester, Thomas Philipps, Esq., commenced a course of six lectures on vocal music, assisted in his illustrations by the three Misses Brandon (his pupils). The theatre of the institution was crowded with an attentive auditory. In this, his introductory lecture, Mr. Philipps intimated that the chief object of his lectures was the establishment of an English school of vocal music. The Italians, the Germans, and the French, he said, have each their own schools, and are satisfied with them; whilst the English alone are content to pay for foreign music in a language which they do not, or a few only do but imperfectly, understand. In this lecture Mr. Philipps shewed and explained the defects generally imputed to English singers; the principle of vocalisation in the Italian school, and how those principles might be adapted to practice by English students; cultivation of the singing voice by the mechanical process of solfeggi, combined by the proposed improvement with the elements of the English language; difference in the orthoepy of the vowels in Italian and in English; proper places for pauses to replenish the breath, according with allowable suspensions, in the poetic phrase, called semi-pauses; and the proper selection of subjects for the practice of learners. It had been charged upon the English singers, that they were deficient in intellect, because they too frequently cultivated mechanical singing without attention to the expression. Mechanical singing could merely shew the power of the human voice, whilst oratorical singing gave expression and feeling. In proceeding to point out a few of the defects in English singing, with a view to shew how they might be remedied, one great fault, the lecturer said, which prevailed amongst the English singers was their disposition to copy. This was a fault peculiarly English, because it was a practice which did not obtain amongst the Italians, the Germans, or the French. In giving some instructions to learners on the best method to be adopted in their performances, he said, it had been remarked by an Italian, that the English ladies sang "with a stooping posture, closed mouth, and doleful countenance," and he showed the necessity and advantage of standing erect, of opening the mouth wide occasionally, and singing with a smiling countenance. The lecturer then proceeded to give some illustrations of his system, by performances of his own, and in a song from each of the Misses Brandon. He could not perhaps have conveyed half so much in words, in favour of his system, as was conveyed in these performances. They were sung with great taste, skill and depth of feeling—a feeling which was not lost upon the audience, the fair performers carrying out the principles of the lecturer on distinctness of enunciation with such effect that not a word was lost upon the audience.

SECOND LECTURE.—The first part of the lecture was occupied with the remaining detail of the mechanical exercises of the voice, for obtaining the ornamental embellishments of singing, viz., the mordente, the trill (or shake) and passages of execution. After which the lecturer proceeded to comment on and illustrate the oratorical branch of the art, which exhibited much interesting matter to his auditory. He commented on the abuses and neglects of managers and directors of musical entertainments, and the deterioration of English dramatic composition, by the indiscriminate introduction of foreign compositions and foreign professors on the English stage, and on the corruption of public taste, by unintelligible performances, either in foreign languages or in bad translations. Many critical authorities, foreign and English, were quoted, to shew that a neglect of this principle, by the English musicians,

has depressed the estimation of their talents by foreign artists, and deteriorated the effect of their works in their own country. That class of song called table ballad, the defects of which were treated with much critical acumen, occupied a section of the lecture, of high interest to a large portion of the auditors. Some very pointed satirical hits were made at the abuses of theatres in the present day, and the national importance of the stage as a school for rhetorical delivery. The mode of vamping up foreign works, by cutting and stretching with Procrustean barbarity, for the iron bed of an English theatre, was justly reprobated, and illustrated by a *buffa scena*, satirically displaying the progress of making an *Anglo-Italian Opera*, with the inversion of every true principle, musical and dramatic. The other illustrations, which were highly apposite and effective, were received with the warmest approbation, by as numerous an assemblage as the theatre of the Royal Institution could contain.---*Manchester Times*.

REVIEW.

Handel's celebrated Choruses, arranged for two performers on the Organ or Piano-Forte, by Wm. Crotch, Mus. Doc. Professor of Music in the University of Oxford. Nos. 1, 2, 3, 4.—MILLS.

No. 1 in the above collection, contains the famous chorus, 'Sing unto God,' from Judas Maccabeus; No. 2, 'Ye sons of Israel,' from Joshua; No. 3, 'Fall'n is the foe,' from Judas Maccabeus; and No. 4, 'Immortal Lord of Earth and Skies,' from Deborah. These noble compositions have been arranged, just as we should conceive Handel's choruses ought to be arranged; to each of which the sound judgment, and well practised experience of Dr. Crotch has added, by the indication of the metronome, the time in which he would have them taken. This we have long felt to be a desideratum with regard to the compositions of Handel; and the Oxford professor, or Mr. Wm. Knynett, with his traditional Ancient Concert experience, would render an essential service to posterity by supplying it.

David's Dream. The poetry by Mr. Henry Godwin; the music by Edwin Merriott.—D'ALMAINE, AND OTHERS.

The most meritorious, and perhaps the most original, composition that we have seen from the pen of Mr. Merriott. The verses, which are graceful, and the design of the poem novel and elegant, have been worthily expressed in musical language; the accompaniment moreover, throughout, is both various and appropriate.

In Joyous Youth. Song for a bass voice. The poetry from Campbell's 'Pleasures of Hope;' the music composed and dedicated to Sir John C. Thorold, Bart., by William Thorold Wood, Esq.—BOOSEY. *The Rose. A Canzonet. The poetry by Cowper, the music composed and dedicated to Mrs. Edward Thorold, by ditto.*—'Burn not, thou taper, too intensely bright.' *A Canzonet. The words by Sir Thos. Lawrence, the music by ditto.*—'Softly glimmers the Evening Star.' *Cavatina. The words selected from the poems of Louisa Anne Twamley, the music by ditto.*—*Invitation à la danse. A set of Waltzes for one performer on the Piano-Forte; composed by ditto.*—*Valses de Terpsichore. A set of Waltzes for one performer, by ditto.*—*New Year's Offering. A set of Waltzes for two performers, by ditto.*—*Le Printemps. A set of Waltzes for two performers, by William Thorold Wood, Esq.*—BOOSEY.

If we have been correctly informed, Mr. Wood is an amateur musician; he certainly writes *con amore*, and with spirit and diligence. He should, however, be more select and fastidious in committing his thoughts to the public.

In all the above pieces there are indications of negligence, accompanied by promises of a capability to produce better things.

As regards his waltz and other dance tunes, they will doubtless fulfil their destiny; that of setting the feet in motion; but we cannot honestly pronounce them specimens either of care or originality. From the collection of his songs, we should take in preference the first, ('In joyous youth,') which, if not strictly original in thought and treatment, contains nevertheless an assortment of pretty phrases, appropriately chosen, and judiciously adapted to the words.

Oh! Softly falls the Foot of Love. Song. Poetry by Hon. Mrs. Norton. Music by E. J. Loder.—D'ALMAINE.

I have known thee in the Sunshine. Song. Poetry by T. H. Bayly. Music by E. J. Loder.—D'ALMAINE.

Come from Alhambra. Song. Poetry by Mrs. Hemans. Music by E. J. Loder.—D'ALMAINE.

I have roamed the world over. Song. Poetry by Mrs. Hemans. Music by E. J. Loder.—D'ALMAINE.

The Curate's Daughter. Song. Poetry by T. H. Bayly. Music by E. J. Loder.—D'ALMAINE.

Flow Rio Verde. Song. Poetry by Mrs. Hemans. Music by E. J. Loder.—D'ALMAINE.

If we were asked to name any one of the above melodies that rose much above mediocrity, we might certainly be somewhat puzzled to say which it was. Yet so fine and true is Mr. Loder's tact in arrangement and accompaniment, that we are compelled to acknowledge that our debt of gratitude is as large as usual. Nos. 1 and 2, are perhaps, upon the whole, the best. No. 3, in D minor is a quaint and original melody. No. 4, is also extremely pretty. Nos. 5 and 6, are perhaps somewhat inferior to the rest. By the way, is the protracted close at page 5, of No. 1, in the very best taste? We should be inclined to say, not so. These suspended modulations oftener visit the ear with a stiff and pedantic effect than the composers suspect. But we are not leveling our critical great guns at Mr. Loder. We have to thank him both for the pleasure he has given us personally, and for what he has done, and is continuing to do, for the cause of native music, which he endeavours to serve without roaring out for exclusion societies to 'protect' him, or fawning upon the great to 'patronize' him.

Funeral Anthem on the Death of Chas. Wesley, Esq. Composed and inscribed to the Rev. Thos. Jackson, by Samuel Wesley.—NOVELLO.

We owe Mr. Wesley an apology for not having noticed this anthem before. (We had mislaid it.) It is short, and the best portion of it seems to us to be the opening movement in D minor, which is quite worthy the words, 'All turn to dust, &c.' (Ecclesiastes chap. iii. verse 20.) There is no living English composer like Mr. Wesley for grappling with the truths of the Bible. We shall take an opportunity of hearing the anthem again and again, and may possibly recur to the subject.

Rarely, rarely comest thou. Cantata. Sung by Miss Masson. Poetry by P. B. Shelley. Music composed by John Hullah.—OLLIVIER.

When we heard Miss Masson sing this cantata at the vocal concerts, we were disappointed with it. Placed amidst Mozart's Motetts, Handel's Choruses, and the learned strength of the old madrigalists, it was in a false position. As a chamber piece it has greatly improved upon us, and will, we have little doubt, become deservedly popular.

Summer Days. Ballad. Words by Wm. Harriss. Music by Thos. Edwards, (Bristol), Published for the Author, by BALLS AND SON.

A simple and pretty melody, but without any very remarkable characteristics. Quadrilles, composed by Frederico Antonio Weber, pupil of Kalinoda.—DEAN.

In No. 33 of 'The Musical World,' we had the gratification of recommending a theme with variations, by this same composer. The compositions now before us, although of less pretension with regard to rank, display nevertheless the mind of an accomplished musician; being beautifully melodious, graceful, and decidedly original. They will form attractive and useful lessons.

THEATRES.

HER MAJESTY'S THEATRE.—Marliani's opera of 'Ildegonda,' was performed for the second time on Tuesday last. The chief objections we have against the music, are, that there is too great an abundance of choruses and those of the noisiest kind. As for the finale to the first act, it is positively like sustaining a siege. Also, that there is a want of relief in the accompaniments. The whole of the brass band are so constantly in requisition, that as the piece drew to a close, it appeared to us as if we had heard little the whole evening but trumpets, horns, and trombones. The mischievous fashion too, of bringing these instruments to bear upon the solo singers, and not unfrequently in the recitatives, is distressing. Lastly, the piece, as a whole, is deficient in gracefulness of melody, and in originality of ideas. Such among them as are good, are familiar to us, although it must be acknowledged that they are cleverly treated. Upon several occasions during the performance, it appeared evident to us that the composer, if he chose to give himself time, could produce a work of real merit; for some of his instrumental effects, and the character of various accompaniments, prove him to be a thorough master of the orchestra, as well as a man of judgment, barring the one great objection; that of so frequently crowding his score with noisy combinations. He would have been a favoured composer of old Astley of the Circus, who told the horn player that "he did not pay him for *resting*." The best movements in the opera of Ildegonda are, Rubini's first solo in the second scene of the first act; an agreeable melody, and which he executes with excessive skill and beautiful expression. And in the same act, Mme. Grisi's air, 'Ah si fugga,' wherein she introduces an ascending chromatic passage, ending with a shake that appeared to us as clever a piece of accomplishment, as it is novel in effect. The whole of Grisi's performance (she is the heroine) was marked by extraordinary boldness, energy, and power. Her ability in sustaining herself against that immense body of voices and instruments in the finale already mentioned, was quite tremendous. What she wants is, tenderness of expression: her very mode of taking her notes is in keeping with her general character of performance—it is abrupt and defying: "You may take it if you like; if not, you may let it alone." She is of the true "*laissez aller*" school, and is one of the luckiest of prime donne, associated as she has been with artists of consummate talent. One of the cleverest pieces of writing in the opera, according to our estimation, is the quartett between Grisi, Rubini, Tamburini, and Lablache, just before the finale to the first act; and which ending with a grave and mournful strain, Tamburini spoiled by introducing one of his stupid flourishes. A judge, while passing sentence, might with equal decency burst into a horse laugh.

Lablache, who performed the part of father to the heroine, both sang and acted, as we were pleased to notice, with unabated vigour; for he has been long suffering from an attack of the late influenza. The house was full, and Her Majesty, with her royal mother, was again present—unknown, however, at the time, to the audience.

ENGLISH OPERA HOUSE.—This theatre, which has been taken by Mr. Bunn, opened on Monday evening; when Mr. Balfe's opera of 'Catherine Grey' was performed. After a third hearing of this music we see no ground

for altering the opinion of it, given in No. 64 of our periodical. The orchestral part of the score we think decidedly the best; and, indeed, upon various occasions, the effects and accompaniments are so good, that we the more regret the general inferiority of the vocal, more especially the choruses. Let us, however, except the quartett, and the Earl of Hertford's pretty, and deservedly popular, serenade, "Look forth my dearest," and which Mr. Balfe sings with a sweet and plaintive expression. The opera appears to have been curtailed, and the dialogue judiciously relieved from the recitative accompaniment. The cast of characters also has been changed, and for the better. Miss Rainsforth was the Queen Elizabeth, the part formerly allotted to Miss Romer, and for which the latter was no more calculated than for that of Lady Macbeth. The lofty person, and measured deportment of the former lady, carried off, with less offence, the tempestuous fury of the jealous queen. In other respects, too, she sustained her part very creditably, singing with much energy and dignified power; though, we regret to add, very frequently false with regard to intonation. Miss Romer appeared to great advantage in the character of Catherine; and we say this with the full recollection of Mrs. Wood's performance, both as singer and actress of the part. Mr. Balfe and Mr. Seguin retained their own characters, and both performed and sang with much ability and judgment.

The orchestra, which is a good one, is under the direction of Mr. T. Cooke.

After the opera, Mr. Fraser, who succeeded Mr. Wilson last season at this theatre, appeared in the part of Tom Tug in the 'Waterman,' and was very favourably received. The manager, we perceive, has several novelties in store, among them, a new farce from the pen of our esteemed favourite, Peake.

MISCELLANEOUS.

HEREFORD FESTIVAL.—Mr. Hunt, the organist of the cathedral, is now in town making his engagements for the approaching Festival, which will take place on the 26th, 27th, and 28th of September, the week after the Birmingham performance.

PAGANINI is in Paris.

ENGLISH OPERA HOUSE.—Among the forthcoming novelties at this theatre, will be a new comic opera; the dialogue and music both by Mr. EGERTON WEBBE. This gentleman is the son of Mr. Samuel Webbe, and consequently grandson of the composer of our most beautiful English glees.

HEALTH OF MUSICIANS.—An article from 'Curtis on the preservation of health,' having appeared in a late number, stating that performers on stringed instruments lived to a greater age than those who played wind instruments, a correspondent draws our attention to the late John Park, oboe-player, who lived to be 82; his brother William Park, also an oboe-player, is still living among us, and must have seen three-score years and ten. Mr. Marriotti the celebrated trombone player, is now in his 85th year, and has not left off puffing yet. We also have, 'walking about in rude health,' Mackintosh the bassoon-player, than whom no one has exercised his bellows more; and he is upwards of 70. Hyde the trumpet-player is still alive, and very aged. Erskin the northern oboe-player is 80, (or thereabouts) yet he took the oboe-primo part, at the Yorkshire Amateur Concerts last year, excellently well. So it appears, that it is not a little puff that will blow the wind-instrument birds off their perch.

A BENEVOLENT SINGER.—The principal singer of the great theatre at Lyons, one day lately observed a poor woman begging in the street. Her

decent and respectable appearance, in the midst of extreme poverty, interested the kind-hearted vocalist. He desired the poor woman to follow him into the Place Bellecour, where, placing himself in a corner, with his back to the wall, his head covered with his handkerchief, and his hat at his feet, he began to sing his most favourite opera airs. The beauty of his voice drew a crowd round him; the idea of some mystery stimulated the generosity of the bystanders, and five franc pieces fell in showers into the hat. When the singer, who had thus in the goodness of his heart transformed himself into a street singer, thought he had got enough, he took the hat, emptied its contents into the apron of the poor woman, who stood motionless with amazement and happiness, and disappeared among the crowd; his talent, however, betrayed him, though his face was concealed; the story spread, and the next evening, when he appeared on the stage, shouts of applause from all parts of the house proved (says the French Journalist) that a good action is never thrown away.

Operas, Concerts, &c. for the ensuing week.

Her Majesty's Theatre.....Tuesday, Thursday, Saturday.
English Opera HouseEvery night.

NOTICE TO CORRESPONDENTS.

C. S. must send his name and address.

QUEBE.—Thanks for his suggestion. It shall be followed out next season.

"A SUBSCRIBER'S" polite note has been forwarded to the proprietors of the work respecting which he makes enquiry; and their answer shall be forwarded (if received) next week.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.
Chopin. 2nd Set of Mazourkas,
as Duets WESSEL
Czerny. Quatre Saisons, Fantaisies
brillants, op. 434, a, b, c, d EWER
— Air from La Paysanne... BALLS
Chaulieu's Exercises on Arpeggios COCKS
Herz (H.) Fantasia on favourite
subjects in the opera of the Pos-
tillon..... CHAPPELL
— Exercises and Scales (New
Edition) COCKS
Hüntén. Recueil des Operas. Se-
lection of the prettiest Melodies,
as Piano-forte Duets, Book 2 .. CHAPPELL
Kalliwoda. Galopade célèbre,
No. 6. EWER
Les charmes d'Italie. Six mor-
ceaux élégantes, devisées en six
livraisons. No. 1. Marche de
Norma, Bellini. 2. Cavatins de
Torquato Tasso, Donizetti. 3.
Air de La Straniera. 4. Marche
de Torquato Tasso, Donizetti.
5. Airs des Capuletti, Bellini.
6. Rondo de Torquato Tasso,
Donizetti. Par F. Miné D'ALMAINE
Mendelssohn (Felix) the celebrated
"Lieder ohne worte," ("Songs
without words") Book 3 NOVELLO
Seiber. Quadrilles, as Duets... BALLS
Weber. Fourth and last Grand
Sonata in E minor..... WESSEL
— I passionati, Grand Rondo.. DITTO
VOCAL.
Boieldieu. The opera of John of
Paris, Piano-forte Accompt.... EWER

Belcke. Petits Concerts, No. 7.
The nightingale's lament, for
Voice, Piano, and Flute obligato WESSEL
Chappell's classical German Songs,
No. 6. Mein CHAPPELL
He never said he loved. Guitar
Accompt. Eulenstein..... DITTO
Herz (H.) Rapid River. Song D'ALMAINE
— My father's old halls. Ditto DITTO
Soldier's return. Mrs. Millard.. KEITH
Schubert. Like the hues..... WESSEL
— Man in his fancy's vision DITTO
— Bass Songs, No. 18. O'er
the glassy waters DITTO

FOREIGN VOCAL.

A lei che adoro PLATTS

SACRED.

Holy Thoughts. Songs, by Tho-
mas Millar. Bright Summer
time. The Flowers. Lov'd
friend. Music of the past. The
voice of prayer. Flowers of the
grave. The Greek Exile. Oh
joyous Spring. Spirit of Song.
Song of the Wanderer D'ALMAINE

GUITAR.

Sola's First Six Weeks at the
Guitar COCKS

MISCELLANEOUS.

Beethoven's complete Collection
of Trios for Piano-forte, Violin,
and Bass (in all 7)..... COCKS
Eagle's Haunt. Overture to, as
performed at the St. James's
Theatre, for Grand Orchestra.. WESSEL